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esteem the first as the truest utterance of the profounder spirit of the composition. The instrumental part on Monday last was too obviously a very careful extemporary reading, in which mechanical accuracy and the dread of a hitch—fatal in a work of this complex description—engrossed attention; while the refinement and beauty of style which grow out of a perfect study, and its consequent ease of mind, were absent. The fortes, throughout the Mass, were imposing enough; but the finer shades of the composition—those grave, profound, and sombre effects which portray the soul of Beethoven—were deficient, through a prevailing coarseness of handling. The “*Et incarnatus*,” maugre its ancient ecclesiastical character—its two-part progressions and bare fifths and thirds in a duet between the voice and the basses—wanted its imposing effect by being too loud. The same objection may be made to all the more delicate parts of the composition: more practice and experience of the due proportions between the voice and accompaniment were required to achieve what the score promises. There are electrical effects in the work here and there, which rank with the boldest imaginings of the Symphonies of Beethoven. The chord of F sharp minor in one place with the trombones, after a cadence in F natural, is of this kind, and was well brought out. The prelude for two tenors, two violoncellos, bass, and flutes, which introduces the celestial Benedictus and Hosanna—altogether the finest and most poetical conception of the whole work—will sound better when its character is more familiar. The violin solo, with the flutes below and the pedal note of the horns, formed an exquisite combination. Though Mr. Blagrove stopped in the altitudes of his instrument with great purity, he did not make his whole solo tell as it should have done, particularly in the capricious ascents and descents of the G in triplets, while the voices, if we recollect rightly, have a sequence. The high notes of Miss Sabilla Novello in the same movement were exquisitely pure, and of a ringing fine quality of tone; her feeling and taste in this

class of music are conspicuous. We must also commend several fine combinations of the basses, F. Lablache and A. Novello. The chorus did their difficult duty well; and the soprani, notwithstanding the screaming heights at which they had occasionally to enter—unknown in the old classical masters—were never conspicuously at fault. Although a brilliant concert-room with its dressed crowd will never form the true arena for this solemn mass, it is still a work too great in its influence on the progress of the art for us not to congratulate ourselves on this occasion, and wish it repeated at some future one.—*Spectator*, May 9th.

### Brief Chronicle of the last Month.

MR. GANTTER'S LECTURES ON CHURCH MUSIC.—The second Lecture on the 15th May was given at the Hanover Square Rooms. The illustrations, which were from the time of Palestrina to that of Handel, were exceedingly interesting, especially those from Carissimi and Leonardo Leo, who wrote after the formation of the Italian Opera had introduced a more varied and elaborate style into the church. Upon the subject of English Church Music, Mr. Gantter made some judicious remarks. The room was well filled, and the Lecture was listened to with great attention. The third Lecture is announced for the 28th.

CHORAL MEETING.—EXETER HALL.—On the 14th a meeting was held here in aid of the Hullah Testamental Fund. The hall was but moderately well filled, the wetness of the evening preventing a fuller attendance. We were in time only for Graun's motett, “*Lift up your heads*,” which concluded the first act. The piece was not well sung—the choir was unsteady, and the sopranos were flat. Steven's pretty glee, “*Oberon*,” which commenced the second act, was much better delivered.—It was vociferously encored, as was Stafford Smith's part-song, “*Hark! the hollow woods resounding*.” The best thing in the evening was Morley's well-known madrigal, “*Now, in the month of Maying*”—a delicious mouthful of honey from the old woods. The precision and delicacy of the choir were here deserving the highest praise. Webbe's glee, “*When winds breathe soft*,” has many pretty and expressive points; but Dr. Cooke's “*Hark the lark*,” which followed, is the better thing of the two. The national anthem, “*Rule Britannia*,” concluded the concert. The last meeting of the season will take place on the 24th of June.—*Musical World*.

MANCHESTER HARMONIC SOCIETY.—The fifth and last concert of the present season was given by this society on Thursday evening last. The performance consisted of portions of Handel's “*Alexander's Feast*,” and a miscellaneous selection. The principal vocalists engaged were Madame Ablamowicz, Mr. Burnett, and Mr. Alfred Novello. The concert was numerously attended.

## BRIEF CHRONICLE (Continued).

ROYAL AMATEURS IN SPAIN.—Haydn's Oratorio, the *Passione*, or "*The Seven last Words*," was performed at the Palace on Easter Tuesday. The solos were sung by the Queen Mother, the Queen, the Infanta, &c. &c. In the second part, a Pianoforte duet by Her Majesty and Her Royal Sister; and an Organ duet, in which the Queen Mother played.

GLOUCESTER.—With reference to the late Choral Meeting at the Shire Hall, a contemporary remarks, that "The classes in Gloucester attached to the Mechanics' Institution are making steady progress, and several public performances, which have been given since Christmas, have afforded great pleasure to the audience. The progress of these Choral Schools is the more interesting, as on them must depend the continuance of the Triennial Festival. An influential meeting has been held, at which Mr. Higgs, the indefatigable Teacher of the Music Class, was unanimously requested to continue the services he has so long rendered to the Institution."

NEW SWINDON INSTITUTE.—"Sir,—Enclosed, I send you a report of the New Swindon Institute, because some of the facts have musical interest, and because your notice of them might stimulate others. The band referred to in the report is composed of wind instruments, performed by about thirty well-disciplined amateurs, members of the Institute, and connected with the railway company. At New Swindon, the population is connected with the railway works, and are without amusement, but what is afforded by the liberality of the company; as an instance of which, you will be pleased to hear they presented the band with one hundred pounds for the purchase of musical instruments. There is also in formation a band of stringed instruments; and the children, amounting to about three hundred, are taught singing very satisfactorily, by an assistant in the school."—*Correspondent of Dramatic and Musical Review*.

GUILDFORD.—We are happy to announce the completion of a new Music Hall, which was opened with a performance of excellent music at the end of April. Our correspondent's letter reached us too late for notice in our May Number. It appears that the musical taste of Guildford has been growing faster than was anticipated at the commencement of the Hall, which was found far too small for the audience who wished to be present at the opening.

THE LAST MOMENTS OF BEETHOVEN (*described by Lablache*).—"It was rumoured in Vienna that the great Beethoven must die ere the day was spent. Taking shame to myself for remaining in this city so long without having seen the immortal composer, I was soon accompanied to his residence, and forthwith found myself in his presence. All was silent, save the sobbing of some privileged friends kneeling at his bedside. Standing apart, I watched the dying Beethoven with breathless anxiety. There he sat, supported by pillows, and gazing for awhile on vacancy, when, suddenly turning his head, he muttered in faltering accents, 'There, do you hear the bell?—don't you hear it ringing? The curtain must drop. Yes! my curtain is falling.' Gently drooping his head, the mighty master, without uttering another word, now sunk into eternal slumber." To feel the truth of the above scene, our readers should have witnessed the touchingly graphic description given of it, in our presence, by Lablache.—*Ella's Record*.

PART SINGING IN THE NAVY.—On last St. George's Day, Sir Stratford Canning, the British Ambassador at Constantinople, gave a banquet to the principal British residents in that city, with Admiral Sir William Parker, and the officers of the *Virago* and the *Hecla*, the ships on the station.—"An excellent band," says the correspondent of the *Daily News*, "stationed in a gallery which hung over the banquet-hall, played appropriate airs in the intervals of the speeches and toasts; and the crew of the *Virago*, who had been exceedingly well trained by their lieutenant, Mr. Power, to sing in parts, executed several airs uncommonly well. It is a pity this practice of teaching crews to sing in harmony is not more generally brought into use. The moral effect upon sailors of such a refined accomplishment, and such a manly and entertaining pastime in their hours of leisure, cannot be estimated too highly.

"NOW PRAY WE FOR OUR COUNTRY."—This animated and stirring chorus, which we printed in our 21st Number of the *Musical Times*, has become quite an established favourite in the Lancashire Concerts, and a repetition of it is generally demanded. We inform our enquiring friends that the Authoress, Miss Eliza Flower, is not a relation of the Vocalists of the same name. The Chorus in question is printed by permission from her *Anthems and Hymns*;—she is the Authoress of the *Musical Illustrations to the Waverley Novels*, *Songs of the Months, Seasons*, and other works of much merit.

SOCIETY OF FEMALE MUSICIANS.—An institution more honourable than this in its object, in its origin, and in the manner of its maintenance, does not exist. The parties to be benefitted are those for whom none of the older establishments provide; yet they are precisely among the class of obscure and lonely individuals to whom timely help is most wanted. The claim, too, is strengthened on the plea of every Englishwoman being bound to follow the example of the foundress of the society; no Lady Eglantine,—lending her name and presence at an entertainment—not opening her purse the while—but an artist, with whom the time and indefatigable exertion required to bring the good work to pass are so much contributed out of income. Lastly, the efficient and generous contributions of the English ladies who are to appear (aided by a few choice foreign artists) at the concert, merit a recognition, on artist ground, which we cannot award to those who tickle the ears of "the Mendicants of Rank," to be paid by sweet words, or indistinct prospects of patronage.—*Athenæum*.

OBJECTS OF MUSIC.—Music is never so nobly and so worthily employed as in the service of charity and beneficence. "God," says Jeremy Taylor, "is pleased with no music, from below, so much as with the thanksgiving songs of relieved widows, of supported orphans, of rejoicing, and comforted, and thankful persons."

Music, far from being an idle or frivolous amusement, may be rendered an auxiliary to the course of religion and virtue, and an instrument in the improvement of society. But, for this purpose, it must be rightly cultivated. Like everything else, it may either be used or abused. It may be vulgarized and degraded—rendered mean, coarse, and trifling; and such is the state to which it is too often reduced among us. But, to produce the salutary effects of which it is capable, the art must appear in its most beautiful forms, and in the works of its most illustrious votaries!—*Musical Herald*.